ANIMATO R

Asifa east
The International Animated Film Society
CHAPTER

March 1996

Friday, Mar. 15, 1996. Tisch School of the Arts, NYU. 721 B'way (cnr. B'way & Waverly) Rm 006 (Basement) **6:00pm**

Memorial Tribute to

Shamus Culhane

1908-1996

The man who brought life to Krazy Kat, Betty Boop, Popeye and Pluto.was also a guiding light for NY independent animators and ASIFA-East's first president. Bill Lorenzo and Howard Beckerman's review of Shamus' life and work will include the master animator's own taped reminiscences.

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Letter from the President

Linda Simensky

“ASIFA board meetings would often run late so members could hear Shamus tell stories of the bad old days.”

Greetings from the south. First things first: If you left a pair of large, men’s black gloves at the first night of festival judging, let me know. They are currently resting quietly in my NY apartment, but I have a sense they’d prefer to be back with their owner.

We were all pleased with the outcome of the festival. No one fell off the stage, tripped on the way up, or slugged me for losing. So, all in all, it went well.

Once again, your feedback is much appreciated, so feel free to call with your thoughts. Although, as the board has reminded me, it was two months ago, and they’ve already forgotten everything that happened. Well, that’s okay too—memory can be vastly overrated.

Speaking of overrated, I promised in the last issue that I’d report back on my trip to **NATPE.** It was not that bad, but there was something unnatural about the whole experience of running from meeting to meeting across a huge convention center.

The animation pavilion turned out to be a bit of a disappointment, as it felt a little like a “ghetto,” separating the animation companies who chose to be there from the “real” companies. I had to leave after the second day to get to the **ASIFA** festival. I didn’t hate **Las Vegas** as much as I thought I would, but I was never quite so happy to see **New York**.

I guess the topic that’s been on my mind is the same one on everyone’s—**Shamus Culhane**. We’re all going to miss him. The March screening will be a tribute to him, and people have been finding interviews with Shamus to play at the screening. When I first joined the ASIFA board, we’d often stay late and Shamus would tell us stories about the “bad” old days. So I’m looking forward to hearing more.

I would suggest that those of you who haven’t read his books go track them down. They’re two of my favorite animation reads, especially since there has not been all that much written about New York animation. (If I ever wrote a book on animation, I’d use **Talking Animals** as my model.)

Well, it’s back to work for me. Or, in Shamus’s honor, a round of “Hi Ho, Hi Ho, it’s off to work I go...”

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The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

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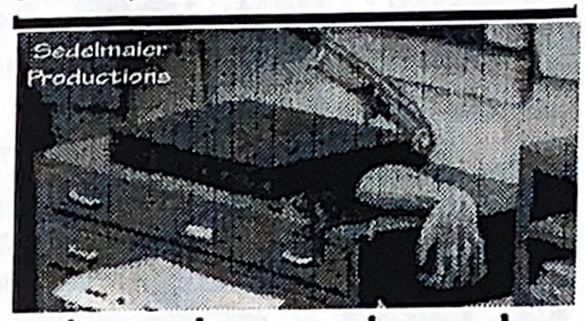

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The **Anymator** staff consists of a handful of volunteers, and our hands are full. So lend us a hand. Contribute articles or illustrations. Gather news. Sell ads. Check facts. Proofread. Make phone calls. Become a part of your newsletter. For a real hands-on experience

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Our goal is to help animation writers to move forward in the writing we wish to do. We hope the group will

Women in Animation Writers Group

provide constructive criticism as well as an atmosphere of support, stimulation and fun. Open to writers of all disciplines who are interested in furthering their skills as writers for animation. If you are interested in attend ing, call 914-761-8353 for time, date and location of next meeting.

A Thank You from John Gati

During my recent hospitalization and recuperation it was a wonderful feeling that I had so many friends and colleagues at ASIFA-East who were thinking of me. I would like specially to thank for their phone calls and well-wishing cards; Dick Rauh, Tissa David, Howard and Iris Beckerman, David Ehrlich, Linda Simensky, Bill Lorenzo, Jimmy Picker, John Dilworth, Kit Hawkins, Margaret Frey, Michael Sporn, Candy Kugel, Tom Warburton, Ed Darino and everybody who was interested to find out about my well–being.

The Byte Stuff

How to Support Animation On the Internet

Plug-ins, Part II

Brian Cirulnick

Last time, I covered running Shockwave through Netscape as a means of creating animation for the **World Wide Web**. Since that first article was written, **Netscape 2.0** has been officially released, supporting plug-ins such as Shockwave. This has also surged interest in other plug-ins for Netscape, many of which support animation.

The first plug-in I discovered apart from **Shockwave** is called **Sizzler** . If you really don't need interactivity in your animation and just want something to move across the screen, then Sizzler is a much easier way to go than Shockwave. Sizzler also requires less time to make the animation happen onscreen, using the same format as interlaced **gif** images.

If you've ever seen a graphic come over the web, first looking low-resolution and blurry, and progressively re- scanning until it is sharp, then you have seen an interlaced gif (GIF stands for Graphics Interchange Format, a picture format developed by Compuserve for viewing pictures across many different computer platforms), but Sizzler uses a similar technique— first animating across the screen a low-resolution version, and progressively sharpening it as the information comes through the wires. A beta version of Sizzler may be obtained by visiting **http://www.totallyhip.com**—and the plug-in comes with a small application to create Sizzler animations. Simply drag and drop a PICS animation, and the application converts it into Sizzler format. At last look, Sizzler's creation application was only available for the **Macintosh**.

The next plug-in I looked at was **Astound**.

is a Netscape plug-in that is similar to Shockwave in that it plays dynamic multimedia documents. These documents can include sound, animation, graphics, video, and interactivity. It is also similar to Shockwave in that the document must be completely downloaded before it will play.

These documents must be created with Gold Disk's Astound or **Studio M** software. If you have either Gold Disk program to create animation, then download the Web Player by visiting http:// www.golddisk.com/awp/index.html, and grab the plug-in. Its currently only available for Win3.1 and Win95.

Emblaze is an animation plug-in that supports more than 2-D animation. First announced at the MILIA trade show at Cannes France (February 9th 1996), enables real-time, on-line, full-motion animation on the World Wide Web (WWW) using Netscape Navigator 2.0 with no preloading, buffering or delay of any kind. One of the things that makes Emblaze so fast is that a lot of the animation it can display is vector based animation.

Vector animation is line animation. This is not to be confused with line drawings like pencil tests, but lines created by telling the computer about points on a 2-D or 3-D grid, that the computer then reinterprets into the animation you desire (this is not as easy as I just made it sound). Really early computer animation used vector techniques rather than bitmap images. The popular videogame battlezone which put you in the seat of a moon-roving battletank utilized this fast computer animation technique.to obtain the plug-in visit http://Geo.inter.net/Geo/technology/emblaze/index.html.

Since Netscape 2.0's official release, interest in animation plug-ins has surged

If you don't mind just having your animations play as digital video, then there are two different schemes for playback though Netscape. The first is a **Quicktime** plug-in, and the other is **MPEG**. MPEG video documents may be played using a plug-in called **PreVU**. PreVU allows any MPEG video to be played on a Web page without specialized MPEG hardware or proprietary video servers. PreVU provides a first-frame view right in the Web page, streaming viewing while downloading, and full-speed cached playback off your hard drive. Download PreVU, and test-drive their demo page. (PreVU is currently available for Windows 95 and NT.) PreVU may be obtained by visiting http://www.intervu.com/download.html, and their demo page of MPEG movies is located at http://www.intervu.com/demo.html.

There is already more than one Quicktime plug-in, and I'm sure others will follow. So far, none of these have been developed by Apple, the creators of Quicktime. However, here are two that I know about: ftp://ftp.wco.com/users/mcmurtri/MySoftware/ and http://www.well.com/user/ivanski/download.html

This version of the plug-in will play audio-only MIDI movies as well. And last, but not least, if you don't know where to get Shockwave, visit http://macromedia.com and follow the Shockwave signs.

Medical and Scientific Animation

Scott Staton

Starting at the top of his head and ending at the feet, his frozen remains were sliced a millimeter at a time. Each slice was recorded digitally and then the slices were all reassembled as a 3-D model with a **Silicon Graphics** system. Fiction? No. Meet **The Virtual Man**, a 3-D simulation of a convict who donated his body to science after being sentenced to death. You can now visit his model regularly on the internet...without prison guards. The model can be viewed in its entirety or as groups of separate systems (nervous, digestive, cardiovascular, etc.) Forget about **Andy Warhol's** fifteen minutes of fame, this guy achieved **William Gibson's** cyberspace immortality. Even the **Discovery Channel** devoted an hour to him.

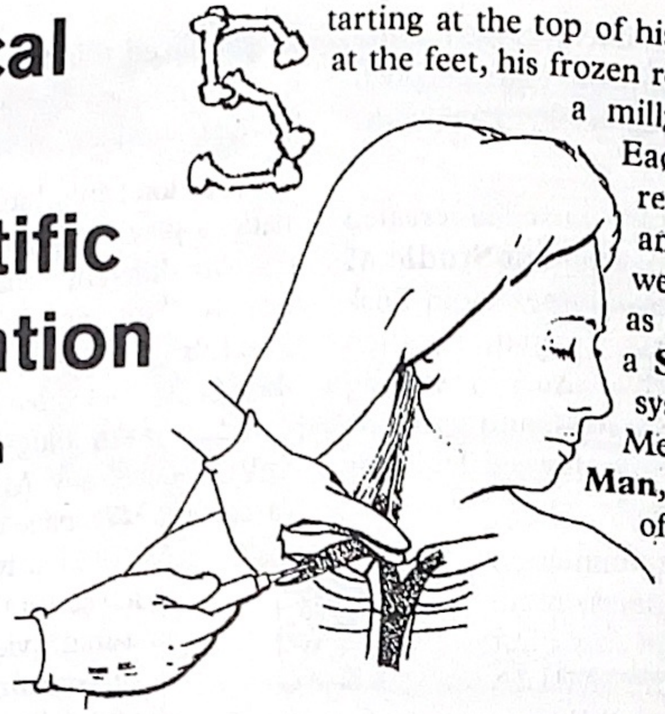


Illustration of a subclavian puncture procedure from Essentials of Clinical Anatomy, Dr. Ralph Ger, Pantheon Publishers, © Scott Staton

Scot Staton is a freelance animator and musician. He is currently animating interactive medical programs for the Albert Einstein College of Medicine.

He has directed short which have aired on HBO and written music for Weston Woods Films. He records and performs regularly with a 10 piece orchestra.

Scott can be reached by e-mail at S7Staton@aol.com

Medical and scientific animation is experiencing a renaissance as a direct result of the computer revolution and a multitude of emerging and expanding markets. It's being used to teach surgeons procedures and techniques with Virtual Reality, illuminate medical testimony in court and educate patients.

Setting professional standards for artists in this field is the **Association of Medical Illustrators**. **AMI** holds annual meetings where ideas are exchanged, seminars are given, juried exhibitions are presented and interviews are set up between members and corporate sponsors. The AMI also has a certification program for eligible artists and has established academic guidelines and accreditation procedures for graduate programs in medical illustration. Among the required courses are human anatomy, histology, embryology and illustration techniques.

One of the most sophisticated uses of 3-D modeling has been the creation of virtual reality surgical simulations. In 1991, **Dr. Jeffrey Marsh**, a pediatric plastic surgeon and **Dr. Michael Vannier**, a NASA engineer turned radiologist combined efforts to build a 3-D model from a series of CAT scans from the head of a little girl who needed brain surgery. The experimental software they developed is called **Voxelview** and it enabled Dr. Marsh to practice on the computer before successfully performing a difficult procedure. Today **Cine-Med** of Woodbury, CT and several other companies and research centers produce 3-D, virtual reality surgical simulations complete with interactive organs endowed with artificial intelligence that respond to virtual scissors that cut, retractors that push away and graspers that stretch and pull.

Medical and scientific animation is experiencing a renaissance as a direct result of the computer revolution and a multitude of emerging and expanding markets.

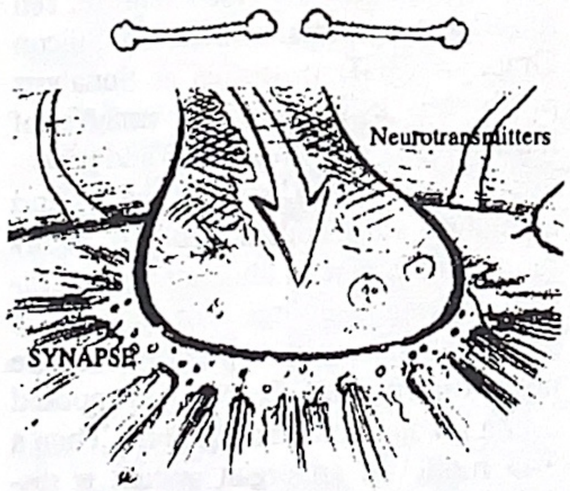
A.D.A.M. is a popular interactive multimedia software program that explores human anatomy. You might have seen it advertised in one of the thousands of computer catalogues that your mail carrier loves to bring to your home every day. I used it when I studied anatomy and found it to be highly informative and entertaining. The interface is easy to use, the numerous illustrations are beautiful but unfortunately memory constraints limit the animations.

Simplifying medical and scientific issues so juries can grasp them is the goal of **Engineering Animation Inc.**, one of the largest producers of animated videos for courtroom use. A five minute tape entitled **Body Ride**, loosely modeled on the film **Fantastic Voyage**, dramatically demonstrates the effectiveness of the anti-herpes drug acyclovir. The camera follows the digestion of the drug from the subject's mouth to the site of infection where we see acyclovir molecules interfere with viral reproduction. Regrettably the subject in this version is not Raquel Welch.

Time Life Medical, in association with **Sonalysts** of **Waterford, Ct.** has produced 30 patient-oriented educational videos. $20 million was spent on these productions which will be available at drugstores for $20 each. The programs cover topics such as heart disease, breast cancer, diabetes, arthritis, and migraine headaches. *Former Surgeon General* **C. Everett Koop** is the host and spokesperson for the video venture. Ten full-time animators worked on Silicon Graphics (SGI) platforms at Sonalysts producing 2-D and 3-D images of human figures, organ systems and procedures. The look and style of the art and animation are seamless blends of highly refined, commercial illustrations and hi-tech moving paintings. For instance, a scene will start with a photo-real white pastel drawing of a figure superimposed over a gradient blue background. Then a 3-D model of an organ system is dissolved in and superimposed over the figure and then animated.

Medical and Scientific Animation *(Cont'd from previous page)*

Craig Foster, a medical illustrator and animator, spends his time between Sonalysts' production facility and NYC where he uses two SGI platforms and a Mac which are connected via the Internet to the facility in Connecticut. He recently told me, "at Time Life Medical, we have to present very complicated anatomical information that's difficult to understand. We're dealing with an audience that's actually very scared and unclear about what's happening to them. We're simply trying to educate them utilizing soft images and photography to orient them to the position of the body where the organs are located, as realistically as possible, so we can gain full support from the medical community. The tapes are being reviewed extensively by Dr. Koop himself. There's always an easy way to tell as tory and there's a tendency to be a lot more conservative. We don't have a lot of fancy camera moves and there's not a lot of heavy 3D animation. We're only able to utilize those techniques when it's necessary. It's pretty much a bare bones approach."



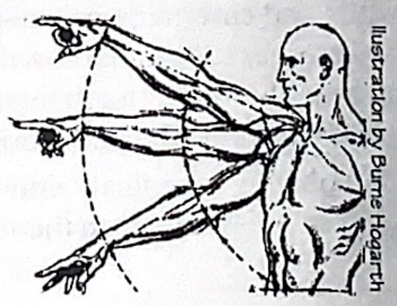
Black & white storyboard art from Craig Foster at Time-Life Medical.

Burne Hogarth dies

Tarzan illustrator, author, anatomy instructor, Co-founder of School of Visual Arts

by Howard Beckerman

Burne Hogarth, who drew the Tarzan strip from 1937–1950, died while on a visit to Paris. Hogarth, who had studied at the Chicago Art Institute, devised figure drawing techniques that gave his art a dynamic look and which were described in several of his long selling books on drawing. He was born in Chicago, but came to New York in the early thirties where he worked briefly for the Fleischer Studio. His interest, though, was in print illustration and when Hal Foster, the first artist on the Tarzan strip, left to do Prince Valiant, Hogarth was selected to succeed him. After World War II, he left Tarzan to draw a strip of his own creation, Drago. This venture was short-lived, but it occurred simultaneously with his co-founding of the School of Visual Arts where he taught until the late 1960s. Hogarth's lectures on anatomy were a popular aspect of the school in its early days, filling the amphitheater with hundreds of eager students. He was an inspiration to generations of comic book artists. At the time of his death he was a member of the faculty of the Art Center School in Pasadena.



Notes on this months' screening

FRI
6:00pm
Mar
15
NYU
Tisch School of the Arts

Shamus Culhane Retrospective & Tribute

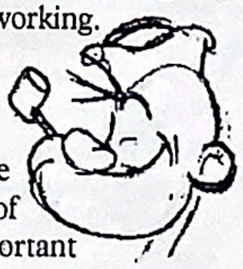
by Howard Beckerman

Shamus Culhane, animator, director, producer and first president of ASIFA-East, died Feb. 2 at age 87. The March program, a Culhane tribute, is still being put together at press time. Instead of details about what you'll see at the show, here are members' personal reminiscences about Shamus.

Thinking of Shamus Culhane casts me back to a time when commercials were a minute long and when the animation of beer, tobacco and automobile spots was the norm. Shamus Culhane Productions was a bustling studio situated just west of the exit to the Midtown Tunnel on East 37th Street and a block from the roar of the Third Avenue El. During working hours Shamus directed the creative output of several experienced animators, veterans of both coasts, but in the evenings he pushed back his familiar beret and conducted classes on the finer points of animation, for the younger employees. This ritual reflected a lifelong desire to educate himself and pass on to others what he had learned. Much of his knowledge was self-acquired and his animation skills came through years in the employ of J.R. Bray, Max Fleischer, Ub Iwerks, Walt Disney, Warner Bros. and Walter Lantz.

In his 1986 book Talking Animals and Other People, Shamus detailed his life as an animator, director, writer and producer and provided interesting views of the field and the people that dominated it during its many transformations from 1924, when he entered the business, till the 1980s. His experience was amazingly broad and diverse extending from Col. Heeza Liar to Betty Boop and Popeye, to Snow White and Pinocchio, to Gulliver's Travels, to Andy Panda and Woody Woodpecker and in the commercial world of Ajax Cleaner, Quaker Oats and Muriel Cigars.

I met Shamus when his Hollywood years were behind him. My first encounter was a brief stint at his studio in 1951, then a longer sojourn in the mid-1960s when he was director at Paramount Cartoons and again after that studio closed when we animated sponsored films and television specials. The experience wasn't without turmoil but it was always interesting and educational. I admired his unique way of working. He would do rough layouts of a short film in a matter of hours. These roughs were later refined and cleaned up, but by focusing on this initial frenzy he brought his most creative ideas to the fore. He tackled the animation of a scene the same way, putting down the important before the rush of innovation evaporated.



Shamus Remembered

by Howard Beckerman

Shamus Culhane was born in Massachusetts on November 12, 1908. Soon after, the family moved to Manhattan, where at the age of six his father took him to see Winsor McCay perform his vaudeville act featuring Gertie the Trained Dinosaur.

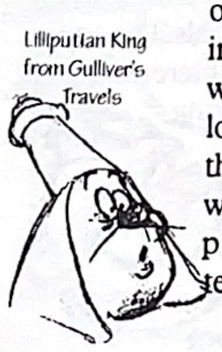
Shamus' introduction to the animation field began while studying commercial art at the Boys High School in Harlem. A schoolmate, Michael Lantz, introduced him to his 24 year old brother Walter who was a director at J.R. Bray studio. Shamus was hired as an office boy, but soon became involved in the production process as a cel painter. Culhane moved to the Fleischer Studio where, in the spring of 1930, he and other inexperienced youngsters were suddenly promoted to animator status in the wake of three key artists who had jumped ship for other horizons. Of his many reminiscences of those days, the one I liked was the time he approached Max Fleischer with an idea and Max, concerned about his finances, pointed to Shamus and said, You know what your problem is, Culhane? You're an artist!

Cont'd from p. 7

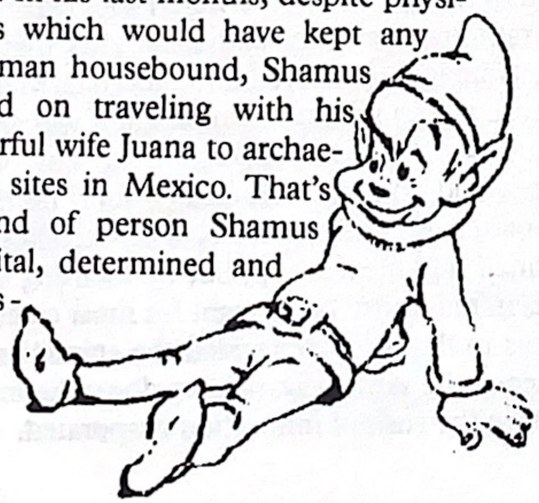
The boy who left school at the age of sixteen became one of the best educated figures in our field.

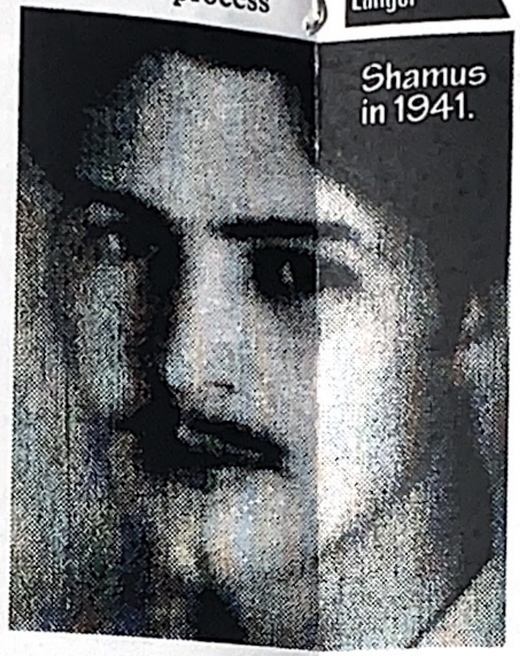
By the mid-thirties, Shamus was in Hollywood giving life to Disney's Pluto the pup and to the most screened moment from Snow White, the dwarfs Heigh-Ho-ing as they marched home from work. The years at Disney were followed by animation and direction positions at Warner Bros. and Walter Lantz's studio. In the late 1940s, Shamus made a thwarted attempt at educational films, but it was the rise of television that thrust him into producing commercials and brought him back to New York.

Even into his seventies and eighties, Shamus read voraciously, and continued to study drawing, painting, dance, archaeology and Ancient Greek. In his last months, despite physical ills which would have kept any other man housebound, Shamus insisted on traveling with his wonderful wife Juana to archaeological sites in Mexico. That's the kind of person Shamus was: vital, determined and persistent.



Lilliputian King from Gulliver's Travels





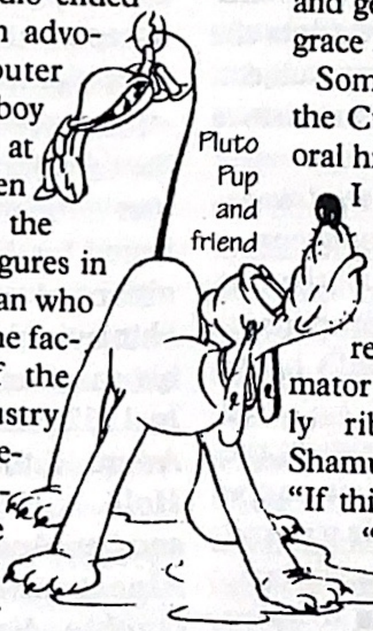
Shamus in 1941.

Shamus Remembered

by Mark Langer

During the terrible heat of August in 1990, Shamus Culhane and I drank the afternoon away in a nondescript Columbus Avenue bar. As the alcohol worked its magic on me, I began to look at Shamus (from my prone position beneath the brass rail) in a wholly different light. Previously, I had seen him as an historical figure . Here was a man whose experience touched every period and aspect of animation.

The youth who began his profession punching holes in paper cels at the Bray Studio ended his career as an advocate of computer animation. The boy who left school at the age of sixteen became one of the best educated figures in our field. The man who was formed in the factory system of the animation industry argued for independent production, creative commitment and the recognition of animation as art.



Pluto Pup and friend

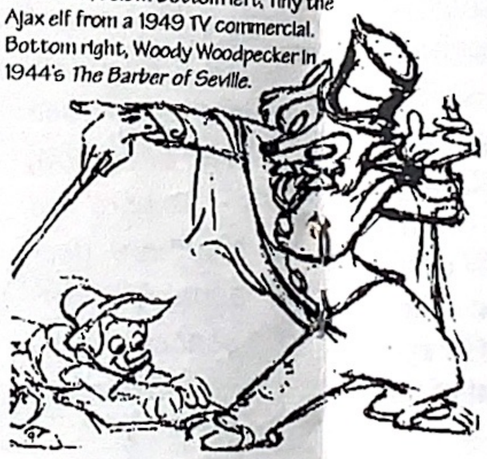
That humid day I began to know Shamus as a human being. He had a marvelous appetite for living. The purity of his pleasure in talking about ideas was infectious. Firmly convinced of the imperfectibility of humankind, he did not in the least exclude himself from that judgment. He equally was assured of the importance of art, and was unshakable in his devotion to it. He was learned and sophisticated, yet never lost his Cagneyesque touch of Yorkville.

That afternoon was not my first meeting with Shamus. I had encountered him nearly twenty years before while I was a film student. Researching animation history, it occurred to me one day that I could just pick up the phone and call some of the artists who made these films. Why not? The first person I phoned was Shamus Culhane, who spoke to me for hours. In many ways a private individual, he had time for everyone. Now, I can only imagine what he must have thought as he fielded my youthfully fervent and generally idiotic questions with grace and patience.

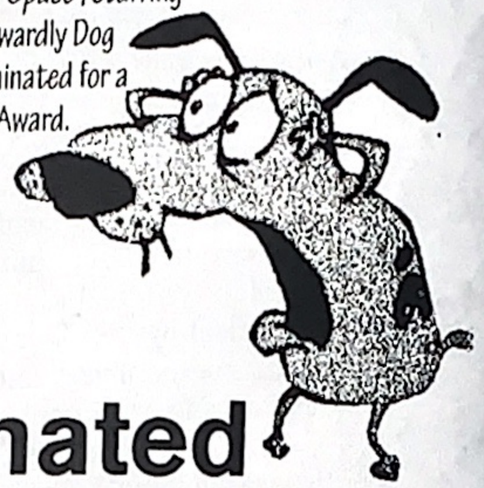
Some years later, I went over to the Culhane home to do a formal oral history. Stiffly and awkwardly, I read out my prepared questions as if I were interviewing the Pope. Shamus was completely relaxed, recounting his years as an animator in an ironic, and occasionally ribald, fashion. "Call me Shamus." he insisted. I thought, "If this were Picasso, would I say "...uh, Pablo?"

Today, it is far easier imagining Shamus in some artists' Valhalla, drinking Johnny Walker Black with Honore Daumier and T.S. Sullivant, than it is to sum up this extraordinary life in 400 words. What I can tell you is that Shamus was a brilliant moment within our time. He knew his own mind and passionate heart and didn't give a damn if anyone disapproved. I, like many others, loved him for all of this and bid him a fond, final adieu.

The Fox waylays Pinocchio in Disney's 1940 film, below. Bottom left, Tiny the Ajax elf from a 1949 TV commercial. Bottom right, Woody Woodpecker in 1944's *The Barber of Seville*.



John R. Dilworth



Chicken from Outer Space, starring Courage, the Cowardly Dog (right) has been nominated for a 1995 Academy Award.

On Being Nominated

On February 13, 1996 I was nominated for an Academy Award in the category of Animated Short Subject. I was in Los Angeles and awake since 3:30 AM when the nominations were announced live on television. I wanted to tape record the announcement but they do not announce all the categories, only the most prominent. From the kitchen of a friend's house I phoned the Academy at 5:35 AM and asked for the nominations in the animation category. The fellow on the other end put me on hold. It was still dark outside and I had a small light on and very much tried not to wake my host. My heart was beating independently of my wishes. I thought it might finally pound its way free from my chest and splatter on the linoleum. The fellow returned on the line and rattled off the list of nominations. **The Chicken from Outer Space** was the first on the list followed by the names of four other titles. I pretended to write them all down as if I were a journalist and I asked the fellow to repeat the first one again just to be certain. I hung up the phone and closed my eyes and accepted the event quietly. I did not sleep again for almost 32 hours.

I am very pleased to have joined the list of New York independent animation filmmakers who have been nominated for Academy Awards in recognition of their art. In 1959 John Hubley won an Academy Award for his short animated film, **Moonbird.** In 1962 John won a second Academy Award with Faith Hubley, for **The Hole**. In 1966, the Hubleys won another Academy Award for **Herb Alpert and the Tijuana Brass Double Feature.** In 1968, the Hubleys were nominated for **Windy Day** and again in 1969 for **Of Men and Demons**. Nominations continued and in 1974 the Hubleys received their sixth for **Voyage to Next**.

In 1977, Jimmy Picker along with Robert Grossman and Craig Whitaker were nominated for their short animated film made in clay titled, **Jimmy the C.** That same year John and Faith Hubley with Garry Trudeau were also nominated for **The Doonesbury Special**. The creative generosity of the Hubley Studios generated seven Academy Award nominations and three Oscars.

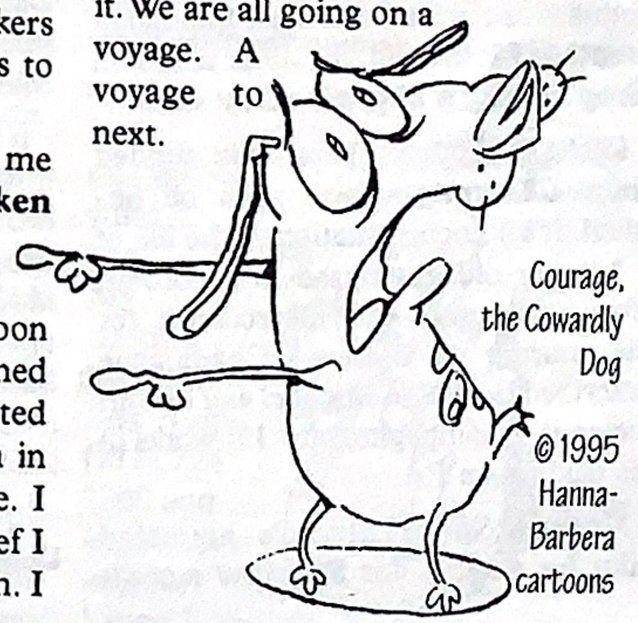
In 1983, Jimmy Picker returned to win an Academy Award for **Sundae in New York**. Jimmys' acceptance speech would conclude with the notorious spinning tie. The next year, in 1984, Michael Sporn and Morton Schindel were nominated for **Doctor DeSoto**. Three years later, in 1987, Bill Plympton was nominated for his short animated film, **Your Face**. And in 1988, John Canemakers' animation signifigantly contributed to the HBO Oscar winning documentary short film, **You Don't Have to Die**.

One would be hard pressed to dispute the influence New York independent animation has had on the medium. It is no small feat to be selected from over 1,000 plus entrants to represent them all.

Except for the late John Hubley, all the above mentioned filmmakers continue to be vital contributors to the art form and to New York.

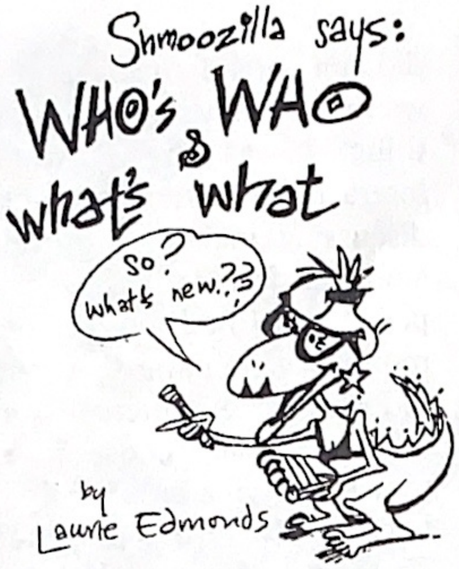
The nomination has affected me in a positive way. **The Chicken from Outer Space** began as an independent film that turned into a commercially funded cartoon that turned into a pilot that turned into an Academy Award nominated film. When I completed the film in November I thought I was done. I was finally satisfied with the belief I could make a short animated film. I did not intend to make another. I wanted to move on to the next big thing. I was already working in interactivity on the internet and was discussing making a mixed media animated feature. Then this all happened and I had to go through two months of thinking that concluded at Joshua Tree National Monument where I finally chose to commit myself to trying an animated series. I choose it to be based on **Courage, The Cowardly Dog**. If the universe allows it, the dog could become a wonderful voice to help in overcoming some of the fears that repress us and do it while making you laugh.

So many artists and individuals played and will play important roles in the evolution of the medium. And the medium has already begun to transcend itself. Animators have never had so many options for expression. And as we move towards a new creative age based in the confidence that all things all possible, I am incredibly excited to be a part of it. We are all going on a voyage. A voyage to next.



Courage, the Cowardly Dog

©1995 Hanna-Barbera cartoons



Hello, back from **Arizona**–the **Grand Canyon** and **Red Rocks** rocked my world. Back to **NYC** just in time for a plethora of precipitation, what was it, snowstorm number 12 or something? And to find out that **MTV Animation** is having a growth spurt. MTV director of animation **Machi Tantillo** wants you! Reach her at **(212) 654 3652**. For detailed job descriptions, see **Resources**, p. 17.

Kimson Albert and **Kevin Lofton** are helming a pilot based on Funketeer **Bootsy Collins** as an animated hero. MTV is producing 2 sets of interstitial shorts - one from cartoonist filmmaker **Heather McAdams**, the other based on **Greg Fiering's *Migraine Boy*** strip.

Michael Sporn's personally funded short ***Champagne*** will soon be finished. It's a documentation of the life of a 14 year old girl raised in a convent after her mother was incarcerated for the murder of a lover. Champagne described her life to Michael and he animated it. Champagne, now 17, works in his studio as a P.A.

Michael Sporn Studio's animated pilot for a series for **Sparrow** records will be completed in March, 13 minutes of animation combined with live action make up the half hour show.

Another Sporn project set for completion in March— designer **Jason McDonald**'s two titles for **USA Networks' *In a Minute*** series.

The hourlong show **American Masters** will include eight minutes of animation of the dynamic comedic duo **Nichols & May**. Six of their unrecorded works will be presented. Sporn's people are animating right now, even as you read this!

One more Sporn studio project! **White Fang** and **The Ten Commandments** are two one-hour made-for-video programs being worked on now—**Robert Marianettis**, the in-house producer, has completed the board for the Ten Commandments and the voices have been recorded, too. White Fang is a hop, skip behind that.

Rambling **John Dilworth** is the toast of both coasts! Not only is his ***Chicken from Outer Space*** up for an **Academy Award®** in Hollywood; it also won first prize at **BACA's** Film & Video festival in **Brooklyn. Linda Simensky** and **Cartoon Network** threw a groovy premiere party for the film last month at Manhattan's trendy **Knitting Factory**.

It was most recently invited to **Festival International du Court Metrage de Montreal**. Also loving the film is **Stuttgart, Jerusalem, Tel Aviv, Malaga**. For you non-globetrotters, upcoming local screenings are at **Millenium** 4th Street, Manhattan, March 14, 7 pm. and **Brooklyn College** Plaza Building, March 20, 12pm.

Animation director **Lee Cory** of **Cory Design Studio** has created **Max and His Alphabet Adventures**, 90 second cartoons aired daily on **Nick.** 5-year old Max's most recent alphabetical adventure involved a trip to the Great Circus Tent with letter T to meet Tito the Turtle.

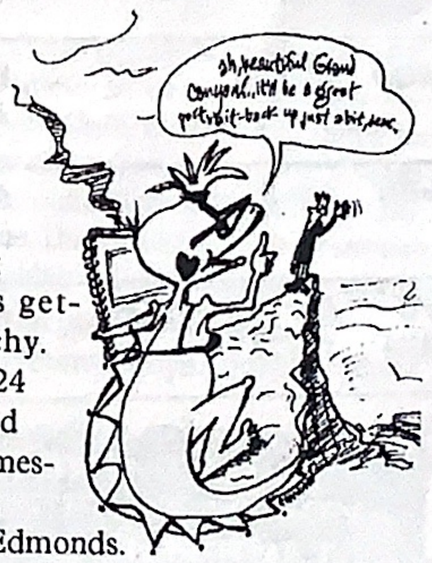
Anyone can get a word in edgewise at the newly-formed **Women in Animation/New York Writers Group**, which held its first monthly meeting in February at the **School of Visual Arts**. Budding animation screenwriters should check their announcement on page 3.

Don Duga and **Irra Verbitsky** of **Polestar Flms** are proud to announce that ***Owen***, their film based on **Kevin Henkes'** book, has won the 1996 **Carnegie Medal**. The Carnegie goes to the best children's film of the year. Don's previous work includes storyboard design for numerous perennial holiday specials including is ***Frosty the Snowman***; layout design for **Shamus Culhane's *Noah's Animals*** and ***King of Beasts***, and many educational projects. Irra has created many spots for **Sesame Street**, designed the animated opening for the feature film **The Last Unicorn**, and painted all backgrounds for the aforementioned **Noah's Animals** and **King of Beasts**.

The **Norman Maclaren/Evelyn Lambert Award** for best scholarly animation article of the year goes to the ultra-prolific **John Canemaker**. ***Vladimir Tytla–Master Animator***, cited for it's erudition and contribution to animation history, first appeared in Fall 1994's **Animation Journal**. Canemaker has mounted a show of Tytla's art. He's also working with **R/Greenberg Digital Studios** as an advisor on classic character animation techniques, personality development and timing for the second in a series of **Jet Dry Rinse** spots.

They're full up with work at **The Ink Tank**. Illustrator **Santiago Cohen** is designing a 50-second spot for **Bell Atlantic NYNEX**, to be animated by **Tissa David**. Santiago is also designing ***Troubles the Cat***, the star of 13 six-minute episodes for **Children's Television Workshop**. **John Schnall** animated the 30 second opening. **Suzan Pitt** is directing (her ***Joy Street*** showed at **Sundance**). Production is being done in Poland; **Maciek Albrecht** is in charge of animation over there, and his wife **Ela** is heading the Ink and Paint Department. Also on **Ink Tank's** plate: a series of five minute spots on **KaBlam** and a half-hour show for **Nickelodeon** called ***Sniz and Fondue*** with **Chris Greengrove** producing, **Tony Eastman** and **Chris Van Alphen** heading animation.

The TV show **Caroline in the City** continues to use 3 animated establishing spots per episode. **Shawn Atkins** coordinates the Caroline project, with **Egor Mitrovic** animating.



Call and tell me what's new. My writing finger's getting itchy. (212) 724 2800 and leave a message for Laurie Edmonds.

Upcoming

Film Festivals

Underground Atlanta

Mar 29 Deadline

Call for Entries:
Art Culture and Technology (ACT) is seeking animated works by independent filmmakers, to be shown as part of a huge multimedia installation in downtown Atlanta (at Atlanta Underground) for the duration of the Olympics.
ACT's first initiative took place at the Fourth World Conference on Women in Beijing. It included programming animated film, music and other video works by women artists for the 120 square meter Jumbotron television set on the face of the Beijing Train Station. 3,000,000 people viewed the display in October, 1995. This project featured the work of animators Faith Hubley and Joanna Priestly.
Awards: A minimum of $250 will be awarded to participating animators.
Entry Formats: Entries will be accepted on video only (1/2" or 3/4").
Entry Fee: $10 for each entry
For further information please contact Amy Morley ☎ (212) 864-189
Fax (201) 239-3992. Call Margaret Frey at ☎ (212-666-8926)to request an entry form.

Hiroshima '96 — Aug 22–26

Apr 21 Deadline

Write festival office for application and entry information: Entry form deadline Mar. 21. ✉ 4-17, Kako-machi, Naka-ku, Hiroshima 730, Japan ☎ 082-245-0245. Fax: 082-245-0246.

ASIFAEAST Mar-Apr96

WED	**Mar 6**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
FRI	**Mar 15**	6:00pm	ASIFA-East Screening: Tribute to Shamus Culhane.	**Tisch School of the Arts, NYU,** 721 Bway Rm. 006 (basement)
MON	**Mar 18**		**Deadline for March Anymator**	**☎ 212 666-8925** or e-mail dagart@escape.com
WED	**Apr 3**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
SAT SUN	**Apr 13–21**	2:00pm	African Animation	**Walter Reade** Theatre & **Bklyn Museum**
SAT SUN	**Apr 13–21**	See p. 18 for times	Tex Avery's Crazy Cartoons.	**The Amer. Museum of Moving Image,** Astoria

RESOURCES

ARTISTS & ANIMATORS WANTED

MTV Animation is having a growth spurt! They want you to know that they are looking for:

- ✔ Layout and Posing Artists for the **Beavis and Butthead** feature
- ✔ Designers/Layout artists, storyboard supervisor storyboard artists, checkers, for the Beavis and Butthead seventh season.
- ✔ Designers, production manager and coord. layout dept. storyboard dept., color artists, checkers for new series **Daria**, first season.
- ✔ Animation directors/sheet timers

Competitive wages and benefits

Send material to: **Machi Tantillo**, director of animation, MTV Animation, 1633 Broadway, 31st floor, New York, NY 10019, fax it to: (212) 654-4701.

For more info call ☎ (212) 654-3652

FOR SALE

35mm and 16mm Oxberry Camera and Filmaker Stand. Camera in superb condition, assembled and working on-site in Rochester, New York. Many features including Oxberry Filmmaker single column 9.6 feet high with self supporting stand. Multi-speed, stop motion, animation motor with frame counter. Bi-packing capability with four motor take-up. Zoom counter and scale. Fade and dissolve control/scale. Automatic follow focus mechanism down to 1:1. Plus much, much more. **Price $13,700**, plus shipping to your destination. Contact: **Skip Battaglia** 716-244-9350 or **Fred Armstrong:** 716-232-1740. **Fax:** 716-232-3949.

WEBSITES/ON-LINE SERVICES

S/R Laboratories Animation Art Conservation Center, S/R Labs WebCenter

Our URL, **http://www.srlabs.com** is available to everyone interested in animation art care, conservation and related topics. What's more, S/R Labs hold a fine animation art auction, Lab Listings, twice a year in May and October. We are currently accepting submissions for our upcoming sale. To find out more about selling your art e-mail: **srlabsmail@earthlink.net** or call **818-991-9955.**

The NYU Animation Program website

Gives basic information about the program's courses, faculty & staff, students and includes a screening room and gallery. It was built by Michael Dougherty, Rachel Dombroski, and Greg Pair. It's address is: **http://found.cs.nyu.edu/animation/**

Bill Plympton's website

is up and running. Bill's pages give information about all of his short and feature-length films, a short bio, dates for festivals and appearances, and a handy page to order lots of Plymptoons merchandise. Designed by Bill, his assistant John Holderried, and Michael Dougherty.

The page can be found at:
http://found.cs.nyu.edu/plympton/

COMING SOON: ASIFA- EAST ON THE INTERNET

FILM FORUM 1

212-727-8110. 209 West Houston St., NYC 10014

APRIL 10 – 23 TWO WEEKS

Wallace and Gromit

The Best of Aardman Animation

England 1983-96 77 mins., Northern Arts Entertainment

This salute to Aardman Animation, home of many of Britains most talented animators comprises 10 titles, including Nick Park's *A Close Shave*, Peter Lord's *Wats Pig*, Peter Peake's *Pib & Pog*, and Richard Goleszowki's *Rex the Runt*.

MON-THURS 2, 3:35, 5:10, 6:45, 8:20, 10
FRI-SUN 1, 2:35, 4:10, 5:45, 7:20, 8:55, 10:30

TEX AVERY'S CRAZY CARTOONS

American Museum of the Moving Image, 35th Ave at 36th Street, Astoria, NY. For directions call 718 748 4777

Sat & Sun April 13 & 14

2:00 pm **PROGRAM ONE**
I Love to Singa 1936. Porky's Duck Hunt 1937. A Wild Hare, 1940. Lucky Ducky 1948. The Three Little Pups 1953. TV of Tomorrow 1953. Little Rural Riding Hood 1949. King Size Canary 1947.

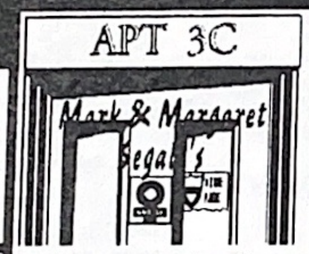
4:00 pm **PROGRAM TWO**
Porky the Wrestler 1936. Daffy Duck in Hollywood 1938. The Heckling Hare 1941. Red Hot Riding Hood 1943. Senor Droopy 1949. Counterfeit Cat 1949. Rock-A-Bye Bear 1952. Billy Boy 1954. Who Killed Who? 1943.

Sat & Sun, April 20 & 21

2:00 pm **PROGRAM THREE**
Porky's Preview 1941. The Penguin Parade 1938. Dumb Hounded 1943. Little Tinker 1948. Doggone Tired 1949. Daredevil Droopy 1951. Ventriloquist Cat 1950. Dragalong Droopy 1954. .

4:00 pm **PROGRAM FOUR**
Thugs with Dirty Mugs 1939. Cross Country Detours 1940. Hollywood Steps Out 1941. The Shooting of Dan McGoo 1945. Hound Hunters 1947. Wags to Riches 1949. One Cab's Family 1952. Bad Luck Blackie 1949.

We figured out how to fit *virtually* all of you into our apartment.



We used to say, "We'd love to entertain, but.. these small Manhattan apartments.. you know."

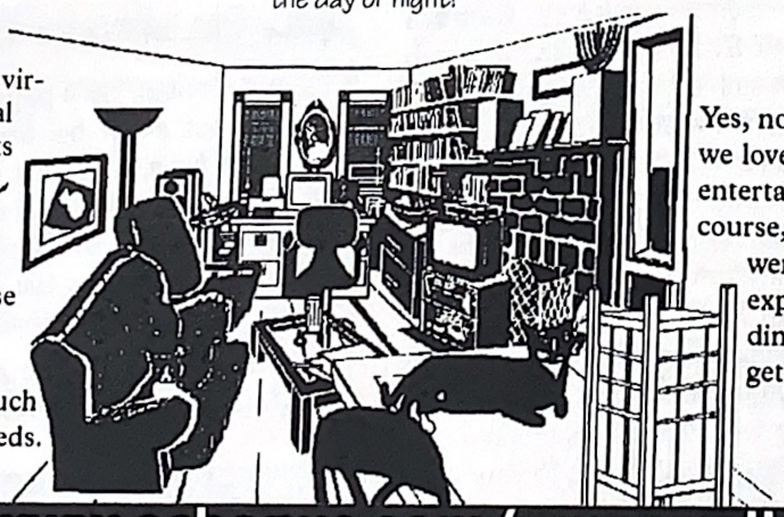
Mark

Now you can knock on our door any hour of the day or night!

That's all behind us, now that we've flattened the place out into two dimensions, and uploaded it onto the worldwide web.

Margie

Our virtual cats don't shed, scratch or cause allergies.



Our virtual couch holds hundreds.

Yes, nowadays, we love to entertain. Of course, if you were expecting dinner, forget it!

visit www.echonyc.com/~msegall now

NYC ACM/SIGGRAPH

Our 400 members include artists, animators, multimedia producers, CD-ROM publishers, graphic designers, photographers, educators, students, scientists, illustrators, musicians, videographers, Webmasters, filmmakers and games designers.

Our September-June events include evening presentations and panels with well-known professionals, site visits to interesting local facilities, animation screenings, the annual Digital Salon art show, all-day conferences for educators and for the multimedia community, joint events with other New York groups with shared interests, and our famous parties. You also receive our newsletter, which includes news of non-SIGGRAPH events of interest to our members as well as previews and reviews of our meetings, calls for entry, job opportunities, and our calendar.

TO JOIN: E-mail your postal address to vcastleman@aol.com so that we may send you an application form., or call **212-254-5430.**

Rates 1 Year: $30 ($20 for students) 2 Years $55

DESIGN SIGGRAPH'S New Logo & WIN

A 2-year membership, worth up to $55!

But work fast– we need your designs by April 30, 1996. All designs should be simple enough to read at 1"X 1" yet intriguing enough to catch the eye on T-shirts, posters, etc. Remember, this is a logo for **NYC ACM/SIGGRAPH**, so it should convey that we are a New York City (not state!) organization dedicated to computer graphics as they relate to education, art, science and entertainment.

Entries will be judged by a panel of graphics professionals and must be submitted in EPS (Encapsulated PostScript) format on disk or by email. A maximum of two colors is allowed, but please render one version in black and gray. Winning entry becomes the property of **NYC ACM/ SIGGRAPH.**

Winner will be announced by May 15. Mail entries to: Russ Adams, 192-R Guernsey Street, Brooklyn, NY 11222
or email: samrussadm@aol.com.

Other ASIFA Chapters

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